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day.<sup>2</sup> In order, however, that one of them become established it is necessary that it occur frequently, that is, that the temptation to make it be very strong—that not only the meaning of the two originals be practically the same, but that the form, too, be very similar. It would hardly be possible for these conditions to be better met, in words of different origin, than in *overhwhelve* and *overhelm*; they are surely better met than in M.H.G. *ûche* 'toad,' *unc* 'snake' > *unke* 'toad' or 'snake.' It is also necessary that the form that the contamination assumes should not coincide with a word already in use; hence, while 'cat' may frequently arise out of *cap* and *hat*, it has no chance of persisting as a name for a covering for the head.

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#### A MANUSCRIPT OF THE GOUVERNEMENT DES ROIS.

READERS of the MOD. LANG. NOTES, and especially Romance scholars, will be interested to know that a valuable Old-French MS., assigned to the first half of the fourteenth century, is now in this country. It was purchased of Quaritch, in London, by Mr. John E. Kerr, Jr., of New York City, a gentleman deeply interested in Romance studies and a valued contributor to the NOTES, though not a scholar by profession, and is one of the unique volumes in his remarkable Romance library. The MS. contains a complete copy and excellent text of Henry de Ganchi's unpublished French version of Egidio Colonna's famous treatise on the education of princes: 'De Regimine Principum Libri Tres,' which was written for his royal pupil Philip, son of King Philip III. of France, hence prior to 1285. Egidio and his numerous writings form the subject of an article of nearly one hundred and fifty pages, by Félix Lajard in a recent volume (xxx) of the *Histoire Littéraire de la France*, and is thus brought once more nearer to the modern student.

The Kerr MS. is a large folio volume of one hundred and six leaves; the writing—à doubles

<sup>2</sup> Paul's *Principien*, p. 132 ff.; Weringer: *Versprechen und Verlesen*, p. 58 ff.

colonnes—is clear and uniform throughout. The recto of the first leaf presents in a handsomely illuminated initial the king, with crown and sceptre, on his throne; standing before him is a man in black cowl, with tonsured head, who holds a volume in his left hand, the right being raised as if for exhortation; numerous grotesque figures adorn the margins.—Below are given *incipit* and *explicit*.

*Incipit*: A son espetial seigneur né de lignie roial et sainte, mon seigneur Phelippe, ainz né fiz et oir mon seigneur Phelippe tres noble roi de France par la Grace de deu, frere Gile de Romme, son clerc humble et devot, frere de l'ordre de saint Augustin, salut et quanqu'il puet de servise et de honneur. Le livre de governier les cités que l'en apele politique nos enseigne que toutes seignories ne durent pas tant l'une comme l'autre.

*Explicit*: Ci fine li livres du gouvernement des rois et des princes que frere Gires de Romme de l'ordre de saint Augustin a fet. Lequel livre mestre Henry de Ganchi par le commandement le noble roi Phelipe de France a translaté de latin en françois.

Throughout the work marginal glosses in French, English, and Latin are found.

Through the kindness of Mr. Kerr, this manuscript was made the basis of a seminary course in the Romance Department of Columbia University. Later a complete transcription of the MS. was made by the undersigned, preparatory to an edition with notes which, it is hoped, will be published in the near future.

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#### THE AMERICAN REVOLUTION.

*The Literary History of the American Revolution.* By MOSES COIT TYLER. G. P. Putnam's Sons. New York and London: 1897, Vol. i.

PROFESSOR TYLER is already well known to historical and literary students in his able work *A History of American Literature during the Colonial Time*, the history covering the period from 1607 to 1765. The book before us is the first of two volumes,<sup>1</sup> and takes up the record where Vol. II of the former work left it, embracing the years 1763-1776, the second volume to close in 1783.

The author, in his Preface, calls the book

<sup>1</sup> The second volume is now published.

"the product of a new method in the critical treatment of the American Revolution." By this he means that the "inward history" of the Revolution, as distinct from its outward, will be given—"the history of its ideas, its spiritual moods, its motives and passions."

The author emphasizes the fact that he allows the two great parties of the time, the Whigs and the Tories, to express their respective views with the utmost freedom and impartiality. He is also very careful to state, in accordance with the title of his book, that the literary elements shall dominate all others; that the "writers" of the Revolution shall be conspicuous above generals and statesmen, and ideas and moral forces be seen to control all else in the gradual evolution of the final result.

Still further, he insists that the American People shall be prominent, as they wrought and fought in those troublous days, while throughout the history the author aims to minimize the differences between England and America, to magnify all elements of common interest, and so to prepare the way for the "promotion of a better understanding, of a deeper respect and a kindlier mood, among their respective descendants." The book is thus designed to be along the lines of Higher Criticism in the department of Literary History, both as to the character of its subject-matter and the catholic temper that pervades it.

Of the twenty-three chapters making up the Table of Contents, there is a sense in which the first is the most typical as embracing, in condensed form, the general purpose and spirit of the volume. Its title—"Literary Aspects of The Period of The Revolution," is almost identical with that of the book itself. In this initial chapter, the author notices the fact that the literature was argumentative and combative, the expression of thought and emotion profoundly stirred, and dwells with special emphasis on the various classes of prose and verse which were the product of the period. These he describes as Letters, especially those of Franklin, John Adams and Mrs. Adams and Washington; State Papers; Oral Addresses; Political Essays, in the form of Pamphlets; Political Satires, in verse; Lyr-

ic Poetry; Burlesques and Parodies; Dramatic Compositions and Narratives of Experience. These various orders of prose and poetry, as he contends, expressed above all the social life of the Revolution and the inner character of the people, making the interest of the era humanistic throughout, and compelling the historian of the epoch to magnify the mental and spiritual forces that were operative above all material agencies. Whatever the artistic character of the product may be, the literature, as the author contends, derives its value from the fact that it is "a perfectly sincere revelation of themselves on the part of a high-spirited people in a supreme crisis of their development."

In Chapter Second, the historian deals with what he aptly calls, "The Prelude of Political Debate," laying special stress on the services rendered by James Otis, as he argued so ably and successfully against Writs of Assistance. It was, as he tells us, in the Old Town House in Boston, in 1761, in this great legal debate, that we behold "the first scene of the first act of opposition to the arbitrary claims of Great Britain." In similar manner, in the following chapter, he reviews the history of the Stamp Act and the relation of Otis and Hopkins thereto, as defenders of the rights of the colonies, while in Chapter Fourth, Otis is still the conspicuous figure in debate as he replies to a famous pamphleteer of the time, in his defence of the taxation of the colonies. In all these discussions, Professor Tyler is careful to note the high literary quality of Otis' work; that he was a classically cultured man; that his various papers were direct contributions to the best authorship of the Revolution, and that as a leader of political opinion at the time, he was, also, in every true sense, a man of letters.

So, in Chapter Fifth, in a further discussion of The Stamp Act, he significantly dwells on "the literary responses" evoked by its passage, giving to the utterances of John Adams the place of prominence. In writing of Jonathan Mayhew, whom he calls "An Early Pulpit-Champion of Colonial Rights," he is careful to note his ability as a writer, reflecting in his style and spirit the virile qualities of John Milton, in the days of The Commonwealth. As Tyler states it, "he had an eye for the

strategic uses of the printing-press as an ally to the pulpit" and never failed to utter burning words against all forms of despotism in church and state. In Chapter Seventh, when treating of those authors who gave "Descriptions of Nature and Man in the American Wilderness," of Carver and Rogers and Adair, he is at great pains to show, in every separate instance, that these narratives were not only histories but specimens of literature, of no inferior order. In Chapters Eight and Nine, the literature of the Colonist is the exclusive type—"Beginnings of New Life in Verse and Prose" as seen, respectively, in *The Middle States* and *New England*, in the writings of Francis Hopkinson, Philip Freneau, who graduated at Princeton in 1771, and John Trumbull, an alumnus of Yale, 1767, poet and prose writer, and as far back as 1770, pleading for the presence of æstheticism in literature.

In Chapter Ten, attention is called to the new awakening in political writing occasioned by the repeal of the Stamp Act in 1766, the most notable of these writings being from the pen of John Dickinson, under the title *Letters from a Farmer in Pennsylvania to the Inhabitants of The British Colonies*. Professor Tyler goes so far as to say that their appearance constituted "the most brilliant event in the literary history of the Revolution," the deliverances of a strong-minded and discreet thinker on pending problems, anxious to secure the rights of all concerned and yet thoroughly loyal to the best interests of the Colonies.

Next follows the famous Tea Controversy, interesting as eliciting utterances from "Junius" and Edmund Burke, and emphasized by the author because of the various writings in prose and verse which it evoked. Francis Hopkinson's *Pretty Story* or *The Old Farm and The New Farm: A Political Allegory*, is a fine example of early colonial fiction, the "Old Farm" representing England, and the "New Farm," the American Colonies. It is an allegorical account of the reasons for the assembling of The Continental Congress, 1774, the "Story" ending as the Congress convenes. In the following chapters (13-17), the author discusses The Loyalists and their Literature, such literature being especially occasioned by the convening of the First Continental Con-

gress. The estimate placed by Professor Tyler on these Sons of the Revolution is significant. He speaks of them as "refined, thoughtful and conscientious," the "representatives of conservatism;" notes that a goodly number of them were college men, graduates of Harvard, Yale, Princeton and Pennsylvania, in point of numbers far from inconsiderable, and in point of character, far from despicable." He dwells with interest on the Loyalist Sermon Writers, especially on the discourses of Jonathan Boomer, and then devotes several chapters to the pointed protests of the loyalists against the measures of the first congress. The celebrated authors of these protests, Samuel Seabury, Daniel Leonard and Joseph Galloway, are fully and graphically described by the author, his main purpose here, as elsewhere, being to show what was the literary quality of these Protests and just how they aided the developing authorship of the time. The chief answers to these Protests on the part of the Whigs are especially memorable as coming from the pens of Alexander Hamilton and John Adams, and were marked alike for their intellectual vigor and their high literary style.

In Chapter Nineteen, Professor Tyler takes up the interesting topic—"The Entrance of Satire into the Revolutionary Controversy," such a form of literature being naturally induced by the beginning of actual conflict, the substitution of force for argument, Philip Freneau and John Trumbull re-appearing as political authors and satirists, in such productions as *The Midnight Consultations* and *McFingal*.

The arrival of Thomas Paine from England, in 1774, and the publication, in 1776, of his *Common Sense*, mark an epoch in the revolutionary history second to none in importance. Then follows what the author calls "The Popular Debate over the Purpose for Independence," and the volume aptly closes with an account of "Thomas Jefferson and The Great Declaration," noticing Jefferson's special gifts as a statesman and writer; his drafting of the Declaration; criticisms, pro and con of the document by English and American publicists; its profound influence on American Institutions and the politics and ethics of Christendom, and last of all, and most especially, its supreme literary merit,

"the most commanding and the most pathetic utterance, in any age, in any language, of national grievances and of national purposes,—a stately and passionate chant of human freedom, a pure lyric of civil and military heroism."

It is clear from such a rapid survey of the contents and scope of the volume before us that it is the work of an accurate and a comprehensive mind, thoroughly alive to the vast interests involved in the narrative and wholly intent upon giving a just account of our colonial days. The author's promise in the Preface has been fully realized, in giving us the "inward history" of the Revolution, in allowing the Whigs and the Tories "to tell their own story freely in their own way;" in giving us an "acquaintance with the American People themselves;" above all, in giving us the "literary history of the Revolution" as it has never before been given.

As already suggested, the volume is constructed and developed on the method of the higher historical criticism, and, as such, commends itself to all historical students who are seeking the causes of external events and the principles that underlie great national movements, while the pervading spirit of the narrative is so high-minded and generous as to dispel all prejudices on the part of the most captious reader.

Even the introduction of data apparently inferior and commonplace in themselves is justified by the special use the author makes of them, and the way in which he relates them to the most important civic events. As to the historical style of Professor Tyler, American readers need not be told that it is a model of clearness, vitality and literary taste, and thus happily in keeping with the primal purpose of the book as a specifically literary history.

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### CHRESTOMATHIE FRANÇAISE.

*Chrestomathie française*, by A. RAMBEAU and J. PASSY; Henry Holt & Co., New York: 1897; pp. xxxv+250.

AMONG the many new ways of teaching French that have claimed our attention of late years,

there are two that appear destined to achieve something more than passing notoriety: the phonetic or "reform" method, which owes its success largely to the efforts of Professor Vietor of Marburg and Dr. Paul Passy of Paris, and the "psychological" or Gouin system, improved and brought into general notice by Mr. Bétis. Readers of MOD. LANG. NOTES are doubtless somewhat familiar with both of these schemes. The characteristic feature of the former is its scientific treatment of pronunciation: at the very beginning of the course, the individual sounds are carefully described and practised, and their combinations are made familiar to the pupil by the constant use of graded texts in phonetic spelling; the ordinary orthography is reserved for a later stage, when it is acquired with comparative ease. The chief articles in the "psychological" program are the cultivation of the habit of "visualization" (that is, forming a distinct mental image of a thing or act at the time when the word representing it is learned) and the principle of association of ideas, which leads to the grouping of all the common words (or rather phrases) of the spoken tongue into a limited number of categories. Both plans agree in basing the first instruction on the young, living idiom, leaving the older, literary language for subsequent study; this arrangement is, of course, common to the Sauveur and other "conversational" methods.

The two systems just described seem naturally to supplement each other. The weakest part of the Gouin plan, as far as I can judge, is its handling of pronunciation; while the "reform" method takes but little advantage of the important mnemonic aid afforded by association, and pays no attention to "visualization," relying (to a certain extent) upon concrete objects and pictures, instead of utilizing the child's ever active imagination. I can hardly see, then, at the present moment, how a satisfactory method of teaching our school-children and college students to speak or understand a foreign language can be constructed otherwise than by coupling the ideas of Professor Vietor with those of Mr. Bétis.

In all such discussions, however, it should be remembered that fully nine-tenths of the French pupils in our public schools will never